

Hammond TIMES

VOL. 24 NO. 1

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MARGO LEE



JANICE MacDONALD



RICKY TIMS



DAVID TRAVIS



JACKIE CANADA



LARRY REED

AS THE TWIG IS BENT, SO GROWS THE TREE

Like thousands of other youngsters who play the Hammond Organ, these youths are giving their time and talent for the enjoyment of others.

All are learning the self-discipline so important in character development.

All are gaining the poise and confidence they will need as adults.

All are headed for bigger and better things!

Who can measure the value of this head-start in life?

MARGO LEE switched to the Hammond Organ after a year and a half of piano and quickly became a popular performer, greatly in demand by church and social groups. This 10 year old Miss from Pacific Grove, Calif. intends to make a career of music.

DAVID TRAVIS of Paris, Tenn. chose the Hammond as his instrument and started lessons with Mrs. Jerry Richardson. The amazing progress of this 8 year old has brought numerous requests to play before local music and civic clubs. Dave is an active member of the Paris Hammond Organ Society.

JACKIE CANADA is an accomplished organist at the tender age of 9 and has given a number of public concerts including an appearance at the local Ballenger, Texas High School. Jackie takes great pride in her A-100 and is quick to point out its many advantages wherever she plays.

RICKY TIMS has had only a few months of musical training yet astounds relatives and friends with his ability. You see, Ricky is just five years old! With Hi-Pedals, he plays all the pedals as well as both keyboards. This Wichita Falls, Texas youngster is a pupil of Roma McCarty.

JANICE MacDonald, with less than one year of lessons, was able to win first prize in a Talent Search conducted by Moose lodge #686 of Eugene, Ore. Here the 9 year old accepts a \$100 gift certificate from lodge secretary, Denny Hazelton.

LARRY REED has entertained at March of Dimes benefits held at Orange Coast College for the last two years as well as at weddings and social events. Larry, a typical 13 year old boy, is the youngest member of the Sorrento chapter of Santa Ana, Calif. and a student of Lucille Hoover.



Organist... Conductor... Composer... Recording Artist ...and MUSIC DIRECTOR OF **NBC**

Paul Taubman left Canada a little over twenty-five years ago to see how far his musical talents would take him. Arriving in New York with a suitcase and high hopes, he was hired almost immediately as a Hammond Organist playing nightly at a restaurant. Shortly thereafter, his days were to be filled as organist for many of the NBC soap operas, including "Ma Perkins," "Young Widow Brown," and many others.

Exchanging his Hammond for an M-1 rifle, Paul Taubman then spent four years in the Army, much of the time at the European battlefield. After his discharge, he returned to a rapidly expanding load of duties at NBC. He also bought the Penthouse Club, the restaurant that had given him his start, and began playing there regularly during the evening. He still occasionally sits down at the Hammond in his restaurant to play for friends.

The advent of television brought new challenges, new responsibilities, and even greater demands on his time. As Music Director of NBC, he now conducts the orchestras for over twenty television programs a day.

In addition to this heavy work load with NBC, Paul has been given the honor of being named Music Director and Conductor of the noted Symphony of the Air, which was Arturo Toscanini's former orchestra, and has toured Europe with this group.

Another unusual honor—he has been a conductor of the Million Dollar Band, a 54 piece brass band that gives concerts throughout the eastern coastal area. Paul also produces the Salute to Seasons four times a year for Mayor Wagner of New York City. He is on the Mayor's Committee in the Department of Commerce and Public Events and has been awarded the City of New York Medal of Service for his dynamic contributions.

In his "spare time," Paul has cut three albums of organ music for Columbia (see Page 11); composed over 100 tunes that are regularly played on the radio; and even copyrighted an easier-to-sing version of *The Star Spangled Banner* that has been included in a bill introduced in Congress.

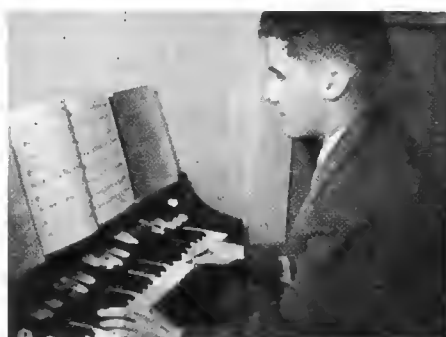
Paul now owns three Hammonds, one in his restaurant, another in his New York town house, and one in his Old Westport country home. His musical talents and industry have brought him just about all the honors and success he'd ever dreamed of. But you may be sure, Paul is not the one to rest on his laurels and will continue to grow and bring musical pleasure to an ever-widening audience.



PERSONALITIES



WILLIAM BAUER



DAN PIERCE

A bone deficiency prevents DAN PIERCE of Old Lyme, Conn. from participating in active sports but has proved no handicap in playing the Hammond. This talented and courageous 17 year old has progressed to the point that he was able to give public performances after just four months of lessons. Although Dan can play all Hammonds, he has decided to concentrate on the Extravoice. He is a student of Martha Jeanne Hester.



GERALD GREGORIUS



HERVEY UNGER

WILLIAM BAUER of Green Bay, Wisc. is a salesman who "relieves the tensions and pressures of the day with his Hammond." He has been enjoying it for over three years and finds it perfect for entertaining at home. The "Mrs." is also a Hammond enthusiast and player, sharing her husband's love for music.

Since HERVEY UNGER purchased a Hammond Organ nine years ago, nine of his close relatives have been so enchanted with its performance, they have bought Hammonds for themselves. In his spare time, Mr. Unger, who resides in Falconer, N.Y., has built and tuned four sets of chimes for use with a Hammond. One set he has donated to the First Methodist Church of Falconer.



VIRGINIA MAY HOM

VIRGINIA MAY HOM of Chula Vista, Calif., a Junior at San Diego State, has used her C-3 Hammond to provide background music for several Chinatown and Hong Kong travelogs. She writes: "I never dreamed so many realistic sound effects could be made with a Hammond, such as: mob scenes, sea gulls, fog horn, Chinese gongs, wind, etc." A business major at school, Virginia teaches the Hammond Organ in her spare time.



GLADYS GANO

GERALD GREGORIUS of Woodland, Wash. is an accomplished organist and intends to make music his career. A first year student at the Oberlin Conservatory of music in Ohio, Gerald was practicing at the local Hammond Organ studio and so impressed the staff with his performance that he has received an invitation to perform before the Hammond Organ Society of Cleveland.

GLADYS GANO has found her life much more satisfying since she has had a Hammond Organ in her trailer. "It's very attractive, compact, and so easy to play," Mrs. Gano thinks it ideally suited to use in a trailer. She plays largely for her own amusement as well as for friendly gatherings in Springfield, Ohio.



MRS. PAUL MEALS

The Hammond's incomparable tone quality was the deciding factor when MRS. PAUL MEALS recently purchased an organ for her home. It now holds the position of honor in her living room, a ready source of enjoyment to her and her friends. She is a member of the Paris (Tenn.) chapter, Hammond Organ Society.

FIVE FARGO BUSINESSMEN PROVIDE "CHAMBER" MUSIC FOR CHAMBER

Hammonds Enliven Proceedings at Chamber of Commerce Dinner

The more than 4,000 people who attended the annual dinner of the Fargo (N.D.) Chamber of Commerce were given an unexpected musical treat. Five locally prominent businessmen gave a surprise recital on organs furnished by the Daveau Music Company. But the audience could not have been more surprised than the five men themselves.

They had agreed to play for the dinner only after a great deal of persuasion. While none of the five claims to be a professional musician, the audience reception was overwhelming. Each of the five performers admitted afterward that he had been "scared to death" and added a few "blue" notes that were not in the original music.

The organists were (from top to bottom in the picture): **Gene Struble** plays at the large console recently installed in the Fargo Memorial Auditorium. Majoring in voice at college, Gene directs church choirs and reads music—much to the awe of the others—and was the leader of the group. He is the eastern field director for the Greater North Dakota Association.

Robert H. Tallman, president of the Tallman Oil Co. and former president of the Chamber of Commerce, had been taking lessons for just a few months before his "debut" but proved an able performer.

Stan Cowan, newspaper columnist for the *Fargo Forum*, is an old tuba player who "didn't know a keyboard from a moving van just a few months ago." His progress at the organ has astonished his many friends.

Donald Gibb, owner of a large plumbing and heating company, bought a Hammond organ and, although he had never played a musical instrument before, has drawn the ultimate compliment—his wife enjoys hearing him play and even tries the Hammond herself on occasion.

T. Victor DeForest, executive secretary of the local Chamber, was the anchor-man. Early piano lessons has enabled him to quickly learn to play the organ.

Both Struble and Tallman played several solo numbers to add variety to the half-hour program. Four of these men have Hammonds in their home.





FIVE-DAY SEMINAR FOR HAMMOND ORGAN TEACHERS



ARTHUR WILDMAN of the Sherwood Music School staff has proven extremely popular with teachers who attended previous sessions.



GUEST LECTURER PORTER HEAPS illustrates some of the fine points in church playing for individual teachers at last year's seminar.



Sherwood Music School will again offer the five-day summer course for Hammond Organ teachers which has for years drawn a large attendance from all parts of the United States. The dates this year will be June 18 through 22, and the meeting place will be the Sherwood Music School, 1014 South Michigan Avenue in Chicago.

Registrations will be accepted from experienced teachers of piano who have not yet taught Hammond Organ, as well as from those who have gained some experience in the field and desire more training. Eleven hours of lecture sessions will cover the various models of the Hammond Organ, and methods and materials for teaching beginners and advanced students of varying ages and musical interests, including both the classical and the popular. As a guest lecturer, Porter Heaps will talk on a chord approach to Hammond Organ study, and on the Hammond Organ in the church service. Other guest speakers will be Judd Taylor and Ray Phillips. Members of the regular faculty of the School participating will be Walter Erley, Arthur Wildman, Ralph Sunden, Herbert White, Francis Keyser, Eric Franker, and Winona Young.

In addition to the lectures, the schedule of each member of the Seminar will include four private half-hour lessons and a daily practice session. Luncheon will be served to the members of the group each day in the Surf Restaurant. The two pictures accompanying were taken at the 1961 Seminar, during lecture sessions.

A brochure with detailed Seminar information may be obtained by writing Arthur Wildman, Musical Director of the Sherwood Music School, 1014 South Michigan Avenue, Chicago 5, Illinois.



by Orville R. Foster

Fun at the Hammond

PLAYING for PLEASURE



Have you ever noticed that when you have finished playing a number particularly well that you have a fine sense of *physical* well-being, in addition to an aesthetic sense of pleasurable satisfaction? It was not only pleasant to hear your good work yourself, but it brought an inward (and many times outward) glow of pride and a realization of accomplishment. The tune went well, the organ never sounded better, you had finally worked out the difficult passages and here was the finished product—your favorite number played as you had always dreamed you would eventually play it! What caused this success? Why did it finally sound more beautiful than you dreamed, when for so long it was “a mess”? What was the reason for the change?

GOOD PRACTICE NECESSARY

The good habits of practicing intelligently, of making use of every possible moment to further your musical education (at the same time having FUN with it, for all *real* learning is fun) which you establish now will remain with you all the rest of your life. These good (or bad) habits will determine to a large extent just how well you will be able to play, and in what length of time. You know, of course, that your enjoyment of playing the organ is in direct proportion to how well you do it. If you practice poorly, your playing will be shoddy, and so you will have little pleasure in playing. On the other hand, if you do things in an orderly fashion, understanding *fully* each step you take, you are building for permanence and a life-time of fun.

How does one practice well? First: never practice for long periods of time. Twenty-five or thirty minutes at a time is a reasonable period. Then (as I say in my instruction books) get up and have a glass of milk or orange juice, look at the African violets, or perform some little chore around the house. Now, go back to the organ refreshed, with your mind ready to concentrate again and do another twenty-five or thirty minute period before the next relaxation break.

LEFT HAND IMPORTANT

Here's the *real* test of a good organist; whether he has developed a left hand part which is pliable, thoroughly trained and *which stays in one place!!* Watch any truly fine organist (even among good “home organists”) and you will find that his left hand stays in one position—completely relaxed—never, never jumping around, but giving to his music that smoothness which is so desirable. He keeps his left hand almost exclusively between the E below middle C and the G above middle C. You can train yourself to do this, and I'm sure your teacher has already cautioned you about it. If not, ask her (or him) about the importance of smooth left hand parts in organ playing. She'll agree, I'm sure, and will be willing to help you achieve this *most important* facet of your playing.

Be careful in your selection of organ arrangements which you purchase. Just as in the field of books today, there is much un-

worthy material being published in the organ field. The arranger of a tune can make or break your playing by his arrangement, so be sure the arrangement of a tune is worth the time you are going to spend on it. Check the left hand part of the arrangement: if it jumps around it's not worth bothering with. Look for a better arrangement, or else select another tune. Just because an arrangement has been published does not mean it is a good arrangement. Learn to be discriminating in your selection of arrangements and you'll save much money, time and frayed nerves.

If you have not as yet learned to read the bass clef, by all means ask your teacher to help you with it *now*—don't put it off. In the meantime, while you are learning bass clef, why not look for good arrangements where the left hand part is written in the treble clef? I use huge quantities of pleasant popular tunes arranged for left hand in treble clef in my teaching. These arrangements include such arrangers as Coleman, Milt Page and Fred Fiebel. The Dave Coleman arrangements (Coleman-Hall Publications) are excellent examples of this. Here is a splendid arranger who keeps the left hand (written in many instances in the treble clef) where it *should be*, between the E below middle C and the G or A above middle C. The two Irving Berlin books for organ are excellent for the transition for left hand from treble to bass clef reading.

CONCLUSIONS

The reason, probably, that your organ playing is beginning to be so much fun, and to sound so much better is a result of these things:

1. You have learned to practice well, in short periods done often.
2. You have practiced only a few measures at a time until perfected.
3. You have wisely taken any *two* parts together (or alone); left hand and pedal, right hand and pedal, or right hand and left hand (no pedal). When all things go smoothly, only then is it possible to make all three parts go together well.
4. You have learned that all music is simply mathematics set to sound; you have learned your scales and have been trained by a competent teacher who will show you again and again how this or that melody is but notes taken out of a particular scale and strung together to make them into a beautiful tune.
5. You have learned your chords well and have begun to perfect your reading of the bass clef.
6. *Particularly*—you have been most careful in your selection of the *arrangement* of the song you want to play. Nothing can do so much to beautify your playing as a good arrangement of a good tune.

If you will give these suggestions your earnest consideration, you will be amazed at your future progress, and the increased enjoyment and satisfaction you will have in your continued FUN AT THE HAMMOND.



HAMMOND Organ Societies



- Enjoying Hammond Organ Music
- Sharing Good Fellowship
- Improving Playing Skills



Lancaster, Ohio Chapter

Now entering their sixth year, this chapter has recently bought their own Hammond and have had it installed at a city-owned institution used primarily for meetings of musical organizations. Although membership has never exceeded twenty, they are an exceedingly successful group. Inset shows the retiring officers: Mrs. Ralph Westenbarger, Secretary; Mrs. Joseph W. Gerhard, Treasurer; and Don Miller, President at the console.



Sierra, Nevada Chapter

With 44 charter members, this newly formed group is off to a flying start. Guest artists, short instruction periods, and member participation are the ingredients used by this chapter to assure a fun-filled meeting. Pictured are: John Moore, President; Dr. Wm. Simpson Jr.; Nils Nilsson; Floyd Emerson, Vice-President; Marvin Wilhout; Mrs. John McMillan, Treasurer; Mrs. John Echstein, Secretary; and Mrs. Ruth Chick. Reno's Emporium of Music sponsors the group.



Tulsa, Oklahoma Chapter

This unusually public-spirited group sponsors a concert each year to raise funds for a music scholarship for the Tulsa Boys' Home. In addition, many members donate their time and talent to local civic functions. Their generous gift is widely acknowledged as an important contribution to the cultural life of the community. Guest artists at a recent concert were: Mo Billington, Mike Crowley, Ray Elmore, Lew Corte and Howard Jenkins. Sponsor for the Tulsa chapter is the Jenkins Music Company.



Waban, Mass. Group

A sleet storm and hazardous driving conditions could not keep these dedicated Hammond Organ owners away from an informal concert by Dr. Milton Page. Held in the teaching studios of Lucille Mathers, all fifty-one people were charmed with the skill and wit of Dr. Page. One boy was so impressed, he has been practicing twice as much per day since the meeting.





Missoula, Montana Chapter

Members of this group were treated to a concert by recording artist Eddie Layton at a recent meeting. After the regular program, Eddie played a few requests and answered questions on technique from the audience. Everyone agreed the evening will long be remembered by all in attendance. Missoula Furniture Mart is the sponsor of this growing chapter which now boasts 82 members.

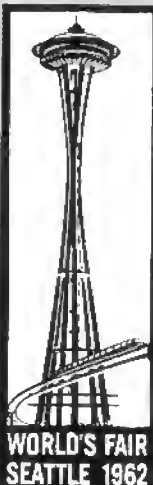


Tri-County, Ohio Chapter

A different theme for each meeting assures members of this enterprising group of a wide variety of gay, rewarding "party nights." Shown here are pictures from a recent "Hawaii" night. Sea shells, grass skirts, ukeleles and a scenic backdrop set the mood for an entertaining evening of Hawaiian music. The Edsel Pfab music store is the sponsor.

WELCOME TO WORLD'S FAIR VISITORS

All Hammond owners visiting the Century 21 World's Fair, Seattle, Washington, will be cordially welcomed as the guests of any and all of the following Northwest Hammond Clubs:



SEATTLE

Seattle Hammond Organ Society
Lila Gilbert, President
Meets the last Tuesday of each month.

BELLEVUE

Suburban Hammond Organ Society
President William Baskerville
Meets the first Tuesday of each month.

BURIEN

Hiline Hammond Organ Club
President Ben E. Rlenner
Meets the third Tuesday of each month.

EVERETT

Everett Hammond Organ Society
Dr. D. H. Sharpless, President
Meets the second Tuesday of each month.

TACOMA

Tacoma Hammond Organ Club
President Harry Telling
Meets the first Friday of each month.

OLYMPIA

Olympia Hammond Organ Society
President W. Floyd McCaslin
Meets the first Tuesday of each month.

PORTLAND

Portland Hammond Organ Club
President Wilford C. Long
Meets the third Saturday of each month.

SALEM

Salem Hammond Organ Society
President Earl Bourland
Meets the third Tuesday of each month.

NEAR ALBANY

Linn Benton Hammond Organ Society
Meets the fourth Monday of each month.





Music Reviews by Porter Heaps

All the music reviewed by Porter Heaps can be purchased from your local music dealer or directly from the publisher. Please do not send orders to Hammond Organ Company.

SEVEN PRELUDES ON HYMNS

by *Comil Van Hulse* Concordia Publishing House \$2
All of you who are familiar with Van Hulse's work will know that this is very church sounding music of superior quality, the sort which is especially appropriate in the liturgical churches, Lutheran, Episcopal, and Roman Catholic. Organists in these churches should look at this volume.

SACRED SERVICE SELECTIONS

by *Earle Hazelle* Pro Art Publications, Inc. \$1.50
This book provides suitable material for Church or home use, yet keeps technical difficulty at a minimum. The foreword states that the book will "aid the organist in his search for new and different material which can be played without too much time spent in preparation." Most of the pieces are in two parts, single notes in both the left and right hands, and a simple pedal. Sort of trio sounding, you might say. Ten compositions in all, with ten interludes at the back.

ORGAN PLEASURE

arr. by *Albert DeVito* Pro Art Publications, Inc. \$1
Eleven arrangements of the classics, and one novelty original by DeVito called *Fascination*. Chord symbols are devised so that the melodies can be played on the Chord Organ, or by all chord system players.

EIGHT ORGAN VOLUNTARIES ON FAMILIAR HYMN TUNES

by *Gordon Young* Theodore Presser Company \$1.50
Some of these pieces sound like music you may have played before, but most of it is in Mr. Young's rather interesting, typically modern idiom. You moderns will go for his chords in his arrangement of *Silent Night*, and his fanfare for Easter Day, *Christus Resurrexit*. This is what the modern church writers are doing. This list will most certainly wake up your congregation! Try it if you don't believe me.

MASTERPIECES, CLASSIC AND MODERN

arr. by *Mark Laub* Elkan-Vogel Co. \$1.50
Fine arrangements of pieces like Debussy's *Arabesque*, Ravel's *Pavane*, Kalmanoff's *Wendy*, Smetana's *Dancer of the Comedians*, etc. This isn't easy music, but it's all worth while, and you advanced players should go for it.

MEDITATION

by *Bach-Gounod* Carl Fischer, Inc. 60c
arr. by *Bill Simon*
An arrangement of the familiar *Ave Maria* scored with the melody in the pedals. A good study number for students who are acquiring facility with the bass pedals. I can't see playing it on lower G2 preset, but that's a matter of personal taste, I suppose.

CHURCH AND CHAPEL

by *Matthew Lundquist* Carl Fischer, Inc. \$1.50
Fourteen short and very devotional sounding preludes, offertories and postludes, some based on well known Lutheran chorale melodies. Not at all difficult.

THE HOME ORGANIST'S HYMNAL

arr. by *Dave Coleman* Coleman-Hall Publications \$1.50
Familiar hymns arranged for the beginner. Mr. Coleman has taken a few liberties with the original chord and bass structures to make the hymns easily playable for beginners. It's a neat looking book, and will be found useful to teachers for the student just learning to read bass clef.

DUETS FOR PIANO AND ORGAN

arr. by *Fred Felbel* Boston Music Co. \$2.50
This is really something everybody should own. I'd call this home-type music, light classical with a couple of novelties included. The arrangements are superb! Not simple, about medium difficulty. Mr. Felbel is one of the few arrangers who can use modern chords tastefully in classical music. Twelve numbers, eighty-four pages, and it'll take two copies for performance. Registrations are for the Preset Models.

A PRAYER

by *Carl F. Mueller* G. Schirmer, Inc. 75c
Subtitled "Create In Me A Clean Heart, O God" this number is very easy and is suitable for a church voluntary.

PROCESSIONAL

by *Ernest Bloch* G. Schirmer, Inc. 85c
Rather easy scoring done by William Stickles suitable for a church postlude.

A TELEMANN SUITE

H. W. Gray Co. \$1.50
Recital type music from the classical period arranged by Maurice C. Whitney from the works of Georg P. Telemann (1681-1767). He's one of the baroque composers, and the registrations by Chester Kingsbury are also baroque-type.

From the SAINT CECILIA SERIES

CHORAL PRELUDE ON "ABENDS" (No. 877) by *Claude Means*
PLAINSONG PRELUDE by *August Mackelberghe* (No. 878)
LARGHETTO By *G. F. Handel*, arr. by *Homer Whitford* (No. 879)
H. W. Gray Co. 75c each

I personally like all three of these, partly because the music is only moderately difficult, but mostly because here is high class sacred music that the congregation would enjoy hearing. Organists in the liturgical churches will want to know that the *Plainsong Prelude* is based upon the Kyrie Eleison from the Missa Marialis.

FOLK SONG JAMBOREE

arr. by *Mark Laub* Remick Music Corp. \$1.50
A song-hook type of folio. Forty-eight pages of the old songs in simple to play arrangements, some rhythm and some sustained left hand, with words and chord symbols. Especially attractive, to me anyway, are the registrations. Mr. Laub gets away from the trite registrations we meet so often and gives us some really different tones to use. You'll find them interesting.

LIFT UP YOUR HEARTS

arr. by *Cornel Arany* M. Witmark & Sons \$1.50
A treasury of hymns of all faiths, sixty-four pages, in easy arrangements. Special attention has been paid to keeping the bass pedal simple. Teachers could find this folio useful for note-reading in the early grades. Some of the pieces are scored in duet style, a single melody line for both right and left hand. Nowhere does the left hand take more than two notes.

HOW TO PLAY THE ORGAN BY EAR

by *Samuel B. McKee* Sam McKee Music Building \$1.50
6844 Sunset Blvd., Hollywood 28, Calif.

This is condensed instruction material, it is not intended to be a complete method, but is to be used as a supplement to the many fine organ books available. It is designed to do just what it says. If the student can hum the tune, then this book shows how he can learn to play the piece without reading notes, just by humming along. Teachers might well look at this, it will provide them with something a little different.

PAUL RENARD ORGAN COURSE, BOOK 2

by *Paul Renard* King Music Publishing Corp. \$1.50
Book 1 of this course was reviewed recently. This folio continues by furnishing everything necessary to rounding out the student's elementary education in theory and note reading, then fifteen pages of simple pieces.

EXODUS

by *Ernest Gold* Chappell & Co. 60c
A single, arranged by Elmer Ihrie, of the main theme from "Exodus." Registrations are for both the Preset and the Spinnet models.

INDEX TO PUBLISHERS

Boston Music Co., 116 Boylston St., Boston 16, Mass.
Chappell & Co., 609 Fifth Ave., New York 17, N.Y.
Coleman-Hall Publications, Box 4011, North Hollywood, Calif.
Concordia Publishing House, 3558 S. Jefferson St., St. Louis 18, Mo.
Elkan-Vogel Co., 1716 Sansom St., Philadelphia, Penna.
Carl Fischer, Inc., 62 Cooper Sq., New York 3, N.Y.
H. W. Gray Co., Inc., 159 East 48th St., New York 17, N.Y.

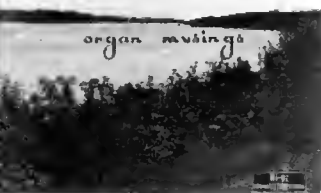
King Music Publ. Co., 351 W. 52nd St., New York 19, N.Y.
Theodore Presser Co., Bryn Mawr, Penna.
Pro Art Publications, Inc., Westbury, Long Island, New York
Remick Music Corp., 619 W. 54th St., New York 19, N.Y.
G. Schirmer, Inc., 609 Fifth Ave., New York 17, N.Y.
M. Witmark & Sons, 619 W. 54th St., New York 19, N.Y.

The Music Goes Round and Round

New Phonograph Records Featuring the Hammond Organ



Grace Bertolet
organist



ALASKA'S FLAG SONG

Marguerite Johnston at the Hammond
Canyon ARP 244 45 rpm \$1.25

Available from: Marguerite Johnston, Box 1798, Anchorage, Alaska

Alaska's Flag/University of Alaska Alma Mater and Fight Song

As the composer, Mrs. Elinor Dusenbury, has written: "Marie Drake's poem seemed to express all of Alaska to me and I couldn't rest until I had written the music. It truly came from the heart. Maybe that is why Alaskans like it and have made it their official song." Rendition of this stirring melody is also from the heart, by one of Alaska's finest organists.

PAGE ONE

Organ Music by Dr. Milton Page Hansen Records
Hansen Records, 1842 West Avenue, Miami Beach, Fla.

HR 1022

Honeysuckle Rose

Sweet Leilani

On the Alama

Autumn leaves

In A Little Spanish Town

Twilight Time

The One I Love Belongs to

Somebody Else

Love Me Or Leave Me

Let A Smile Be Your Umbrella

Rock-A-Bye Your Baby

With A Dixie Melody

A Dream Is A Wish Your

Heart Mokes

Rico Vacilon

When The Organ Played

at Twilight

Dr. Page has taken time out from duties conducting Hammond Organ Teacher Workshops long enough to record his first LP. His sensitive understanding of both instrument and music is ably demonstrated in this smoothly woven tour through these old standards. Accordion, bass and drum accompaniment are unobtrusive, tasteful. A worthy addition to any record collection.

ORGAN MUSINGS

by Grace Bertolet Zondervan ZLP-S91 \$3.98

Zondervan Publishing House, 1415 Lake Drive S. E., Grand Rapids 6, Mich..

In The Sweet Bye and Bye

I Will Trust and Never Be

Afraid

Over the Sunset Mountains

The Name of Jesus

Jesus, Lover of My Soul

Jesus, Savior, Pilot Me

Follow, I Will Follow Thee

Count Your Blessings

Nothing But the Blood; There

is a Fountain (medley)

Onward, Christian Soldiers

My Sins Are Gone

When the Roll is Called

Up Yonder; When We All

Get to Heaven (medley)

A Mighty Fortress Is

Our God

Here's a representative selection of sacred music skillfully presented with joyous conviction by Grace Bertolet, the well known church organist. Mrs. Bertolet has made frequent radio appearances as an organ soloist in addition to her regular church work and is currently on a concert tour of evangelical churches. Every church organist ought to give this one a listen.

FORTY ALL-TIME FAVORITES

Paul Taubman at the Penthouse Organ Columbia CL 1363, \$3.98; Stereo CS-8168, \$4.98

Get Happy

Pretty Baby

Something to Remember

You By

Sweet Georgia Brawn

Thou Swell

Jeepers Creepers

Ain't We Got Fun

Blue Room

You Do Something to Me

Bye Bye Blackbird

I Know That You Know

Just One of Those Things

Smiles

I Got Rhythm

I Want to Be Happy

Sally Won't You Come

Back

My Buddy

Till We Meet Again

The Band Played On

Dancing with Tears in

My Eyes

Avalon

Baby Face

Zing! Went the Strings

of My Heart

Sometimes I'm Happy

Oh! You Beautiful Doll

Etc.

Here's forty popular tunes in medley form—relaxing, delightful, entertaining organ by the outstanding performer, Paul Taubman (see page 3).

LEONARD FRIENDLY'S HAMMOND ORGAN STYLINGS

Northwestern 2562

Northwestern Records, 411 Southwest 13th Ave., Portland, Ore.

I Believe You

You Belong To My Heart

Snowfall

Softly As In A Morning

Sunrise

Come Rain Or Come Shine

Wanting You

The Whistling Gypsy

The March Of Siamese

Children

By The Bend Of The River

Bobbinette

Swedish Rhapsody

Lucky, Lucky, Lucky Me

Clarinet Polka

Shine On Harvest Moon

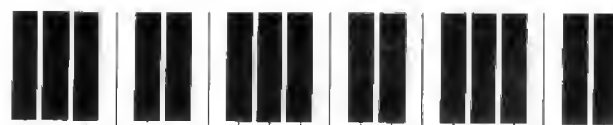
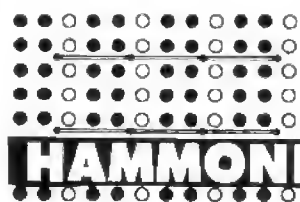
Antoinette

Josephine

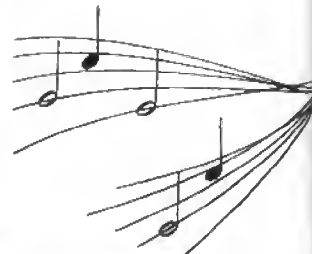
Cumona

Remember Me

Here's a LP, recorded from radio tapes, that is sure to bring a touch of nostalgia to West Coast music lovers. For eighteen years, Leonardo the Friendly One brought joy, solace and pure pleasure to them with his lilting music. His following was extensive and loyal and, now that he is gone, is still appreciative of his talent. Whether you knew him or not, you'll find this most enjoyable.



HAMMOND Chord Organ Comments



Happy Birthday to the Chord Organ!

*A Full-Fledged Musical Instrument Just As New And Fresh
And As Exciting As When It Was Introduced 12 Years Ago*

Twelve years ago the Hammond Organ Company announced a new addition to their family of fine organs, a compact Chord Organ that was a complete organ yet was easy to play and cost less than a thousand dollars. The brief statement issued to the press simply stated that there was one manual, that a full selection of chords were available by pushing buttons, and that persons without previous musical training could play a song within the first hour.

As you might expect, there were a few skeptics who said, "We'll have to see it, play it, hear it before we believe it."

They soon got the chance, and were just as amazed at the performance of Hammond's new organ as the rankiest novice. For the Hammond Chord Organ was easy to play—many early owners "who wouldn't know a musical instrument if it got off a bus" were almost immediately playing their favorite songs—and playing them well!

The Chord Organ's sound was beautiful too—so rich in tone that hundreds, then thousands of music-starved people were determined to try it themselves. People who "never had the time," who were "too busy," who were "too old" to take up other instruments began creating their own music. Even those who

couldn't whistle a tune were amazing their friends and relatives with their musical skill after a few short weeks.

Professional musicians joined the general public in accepting the Hammond Chord Organ. Concert organists like Hal Shutz, recording artists like Jesse Crawford, and performers like Lawrence Welk used the Hammond Chord Organ professionally and proved that the competent musician was not limited in any way by this low-priced organ. Music publishers quickly recognized it as a full-fledged instrument by issuing several thousands of songs especially arranged for the Hammond Chord Organ.

Progress of many Hammond Chord Organ owners was so rapid that they found themselves being asked to perform for their social clubs, for services in their churches. Many others used their new musical knowledge as a springboard to a professional career. Most of them, however, were well satisfied that they and their families could play well for themselves and their friends.

During these past twelve years, the Hammond Chord Organ has proved itself thousands of times over as a source of infinite pleasure and enjoyment, and as a full-fledged musical instrument capable of carrying anyone as far as they want to go musically.

WHO OWNS A HAMMOND CHORD ORGAN?

A random sampling of Hammond Chord Organ owners would include people from all walks of life, from all levels of society. There are farmers, doctors, mechanics, businessmen, carpenters, factory workers, nurses, laborers, and homemakers. There is even an Indian Chief on the roster. Among this list are many influential people, including:

Prince Rainier
General Curtis LeMay
Jackie Gleason
Bishop Sheen
Linda Darnell
Desi Arnez
Gov. Rogers of Wyoming
Gov. Simms of New Mexico

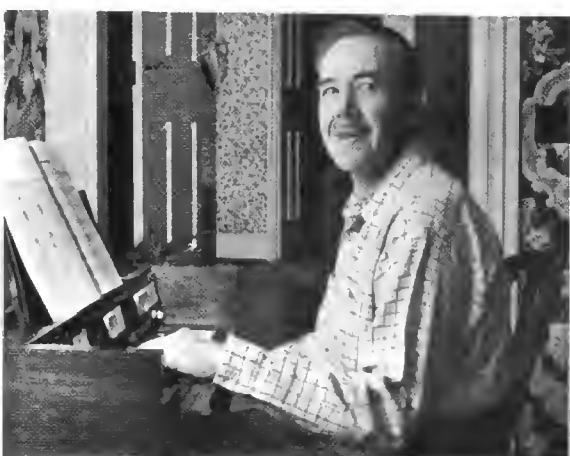
Gov. Cherry of Arkansas
Gov. Johnson of Colorado
Garry Moore
The Lennon Sisters
Jack Barry
Eddie Howard
Norman Cousins
... and many, many more.



LAWRENCE WELK has adopted the Hammond Chord Organ as his own instrument and occasionally uses it on his TV show. He has another at his home where his daughter Donna and son Larry Jr. play it for their own entertainment.



JESSE CRAWFORD one of America's foremost organists, has recorded four LP records for Decca which feature his playing the Hammond Chord Organ. He is intrigued with the possibilities of this simple, full-fledged instrument.



CAMERON HAWLEY, author of the best-selling novels *Executive Suite*, *Cash McCall*, and *The Lincoln Lords*, frequently seeks the relaxation of playing his Hammond Chord Organ. As he explains it, "A half-hour at the Chord Organ is one of the best ways I have found to let down the tensions and unwind the nerves."



HAL SHUTZ is a concert organist that has startled the musical world with his versatility and sensitivity. His Columbia recording, "Organ and Firelight," displays the intricate coloring and lovely tonal effects that are available with the Hammond Chord Organ.

Life among the 400

Chord Organ Clubs

is exciting and entertaining and has formed the foundations for many warm friendships that promise to last a lifetime. That's the purpose of these clubs: to bring together people who are interested in the Hammond Chord Organ; to encourage their enjoyment of Chord Organ music; to aid in their acquisition of playing techniques and skills; and to help them share the good fellowship of a common musical interest.

Usually meeting once a month in some member's home, the Hammond Chord Organ Clubs include men and women, young and elderly, single people and married couples, and in many cases entire families—all who have interest in Hammond Chord Organ music.

Evening programs are frequently devoted to a seasonal theme, such as: carols for Christmas, love songs for Valentine's Day, Irish songs for St. Patrick's Day, etc., with music supplied by members. There are also the inevitable "jam sessions" and parties. Many of the Hammond Chord Organ Clubs travel to hospitals to entertain the sick or unfortunate.

As one member writes: "Our club has given me so many hours of enjoyment as well as improving my playing that I wish I had joined years ago."



Chord Organ **PLAYING TIPS**

By Ted Branin



LET'S BEGIN THE BEGUINE

Here is a rhythm that will add new zest to your playing, and will give you the chance to liven up many familiar tunes. The Beguine beat can be used on many popular tunes in addition to the Latin-American tunes. If you are one of the many Hammond Chord Organ owners who has wanted to use this beat, but never got started, try the following step-by-step procedure. Each step may take several tries, but in a short time you will have acquired a skill that will give your playing a big lift!

LET'S PLAY AN 'OOM-PAH BEAT'

This is a preliminary beat which will prepare you for the Beguine. For the sake of brevity, I will use the initials L and R for left and right pedals.

Turn on these tablets: "Sustain Cancel", and "Pedal Fast Decay". You won't need any other tablets for this step. Using the C major chord button, play the following beat over and over *very steadily*. It doesn't matter if it is slow; the steadiness is what counts.

Play: L-Bar-L-Bar-R-Bar-R-Bar

That's correct: Two left pedals, then two right pedals with the bar in between. It sounds more precise if you tap the pedals and the bar rather than pressing them. The sounds produced will be short and crisp. When this beat becomes steady, speed it up very gradually.

LET'S PLAY A 'RUG-BEAT'

Get the OOM-PAH beat going again, and then without stopping the rhythm, tap the rug instead of the second left pedal. Just bring your foot out and tap in front of the pedals. Here it is:

Play: L-Bar-Rug-Bar-R-Bar-R-Bar

When you have repeated this enough that you are concerned about the condition of the rug, and a hole is about to appear, then modify this beat by tapping the air just in front of the left pedal! This is all in fun, but seriously, the purpose is to make a motion with your foot that will help you to feel the impulse of that omitted pedal beat. Here it is:

Play: L-Bar-Blank-Bar-R-Bar-R-Bar

It is a good idea to start frequently with the OOM-PAH beat, then change to the RUG beat, then to this BLANK beat without stopping in between.

LET'S PLAY THE BEGUINE BEAT

You just played it! The last one with the blank in place of the second left pedal is the Beguine beat. It only lacks certain small refinements, and maybe a bit more speeding up on your part. At this point, see if you can play it without going through any motion at all on that blank place, like this:

Play: L-Bar-Nothing-Bar-R-bar-R-Bar

Everything must be evenly spaced, even the silent part. Don't expect to accomplish all of this in one sitting unless you have exceptional coordination. (You may quote me and show this article to your friends, if you want to do a bit of bragging!)

LET'S PLAY A BEGUINE EXERCISE

On Page 41 of your *Owners Playing Guide* is a good Beguine exercise. As you try this, keep track of the relation between the parts of the Beguine beat and each count of the measure so that you can play each melody note with the correct part of the beat:

These pedals: → Left Blank Right Right are on

These counts: → 1 2 3 4
Two half notes for example, would be played starting on the left pedal, and on the first right pedal.

If you don't have an *Owners Playing Guide*, select a song marked 4/4 or C which has mostly half notes and whole notes, and use it for practice, such as *Avalon*, *June Night*, *Linger Awhile*, *You Were Meant For Me*.

LET'S BEGIN THE BEGUINE

You may find the song *Begin the Beguine* rather difficult, so I would suggest that you wait a little while for that. The types of melodies which are almost certain to tangle the left hand and the right hand into a snarl are those containing triplets (three notes which are bracketed with a 3 over the bracket), or dotted eighth and sixteenth notes. Also don't try to Beguine a waltz! It can be done, but the note values have to be changed.

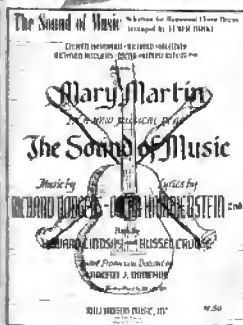
If you listen attentively to your radio or recordings, you will often hear many smooth popular tunes being played with a Beguine beat. The majority of these were not Latin-American songs in the first place, so don't feel reticent about playing this beat on many popular songs. With a little practice you can switch from a Fox-Trot beat to a Beguine beat within a song. This is very effective.

LET'S ADD LITTLE REFINEMENTS

Here are some added touches: 1) Put an accent on the first pedal note by giving the expression lever a nudge. 2) Play the first pedal and first bar a little longer than the others by pressing them instead of tapping. 3) Use a more subdued beat by turning the "Organ" and "Solo" balancers a half turn or more to the right.

You will have fun LATIN-IZING a lot of tunes, so just as soon as possible, be sure to BEGIN THE BEGUINE!

SHOWTIME TONIGHT!



ADD THE EXCITEMENT OF BROADWAY TO YOUR CHORD PLAYING

Thousands of aspiring amateurs are now preparing to join "big name" pros on the asphalt trails that bring Broadway to Your Town via the "Summer Stock" circuit. You can use the same formula—music carried on cool evening breezes—to spark your patio parties and picnics. Just add a few of these gay, zestful show tunes to your musical treasury and you've got the makin's of a "fun" summer you'll long remember. Here are songs for every mood and taste—try them!

THE SOUND OF MUSIC

Here are seven outstanding songs from this heart-warming play based upon the experiences of the Trapp Family Singers. Oscar Hammerstein II's excellent lyrics perfectly complement the music of Richard Rodgers to produce, what many critics state, is the best effort in their long and successful collaboration. Contents:

The Sound of Music
Do-Re-Mi
An Ordinary Couple
My Favorite Things
Sixteen Going On Seventeen
Edelweiss
Climb Ev'ry Mountain

Published by Williamson Music, Inc., 609 Fifth Ave., New York 17, N.Y. Price of the album is \$1.50.



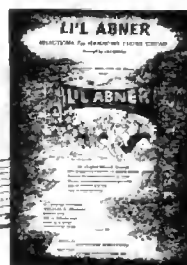
BRIGADOON

(7 selections)
Published by Sam Fox Publ. Co., RCA Building, Radio City, New York 20, N.Y. Price is \$1.50



FIORELLO!

(8 selections)
Published by Sunbeam Music Corp., 1780 Broadway, New York 18, N.Y. Price is \$2.00.



LI'L ABNER

(6 selections)
Published by Ethel Smith Music Corp., 119 West 57th Street, New York 19, N.Y. Price is \$1.25.



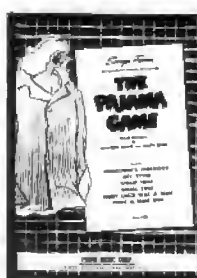
MY FAIR LADY

(6 selections)
Published by Chappell & Co., 609 Fifth Ave., New York 17, N.Y. Price is \$1.50.



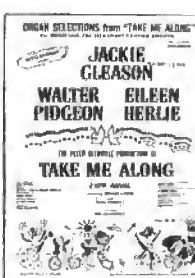
MUSIC MAN

(10 selections)
Published by Frank Music Corp., 119 West 57th Street, New York 19, N.Y. Price is \$1.50.



PAJAMA GAME

(6 selections)
Published by Frank Music Corp., 119 West 57th Street, New York 19, N.Y. Price is \$1.50.



TAKE ME ALONG

(5 selections)
Published by Valyr Music Corp., 119 West 57th St., New York 19, N.Y. Price is \$1.50.



WILDCAT

(6 selections)
Published by E. H. Morris & Co., 35 West 51st St., New York 19, N.Y. Price is \$2.00.

OTHER SHOWS, OTHER COMPOSERS

The Hammond Chord Organ Music Catalog lists over 3600 songs especially arranged for your Chord Organ. In addition to the music of Gershwin, Kern, Cole Porter, Victor Herbert, and many other favorites, you'll find a wide variety of sacred, classical, and old-time hits. You can get your copy from your local Hammond Organ dealer for just 25¢.



When changing your address, be sure to send us your name and address as shown above as well as your new address.

This is where the FUN started!



It seems so obvious now. But until the Hammond Chord Organ was invented 12 years ago, no one had dreamed that an untalented beginner could sit down and play satisfying music — the first time he tried!

In the years since, people by the thousands have had this happy experience. And another one: their discovery of the rich musical resources that make the Hammond Chord Organ not just easy, but rewarding.

HAMMOND ORGAN . . . *music's most glorious voice*